









NO. THIS IS
KICHIJI,
BENTA. HE'S
COME FROM
HIRAIZUMI,
IN OSHU
PROVINCE, TO
SELL GOLD IN
THE CAPITAL.



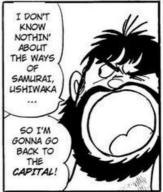




RIGHT. AND THAT'S EXACTLY WHY I CALL SOMEONE LIKE YOU A POTATO-BRAINED BUMPKIN...

















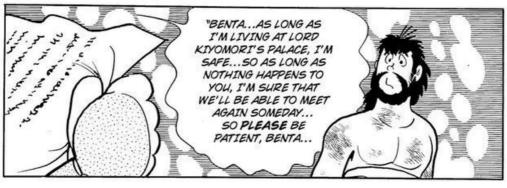
















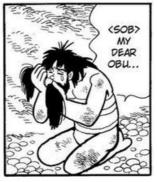








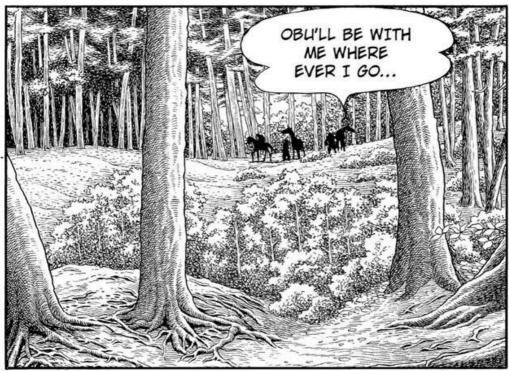


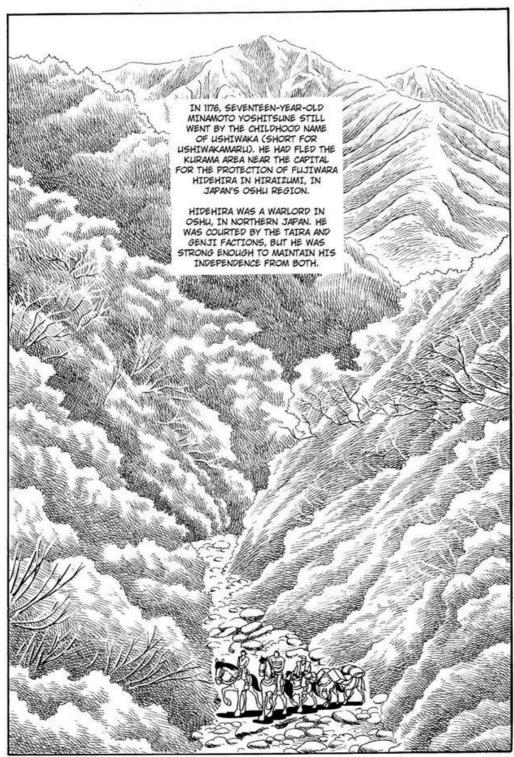






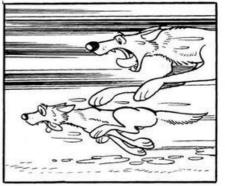


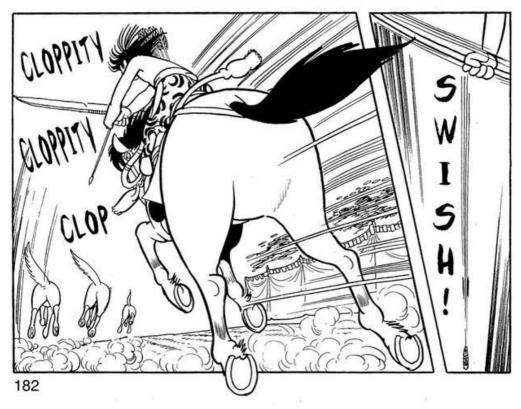


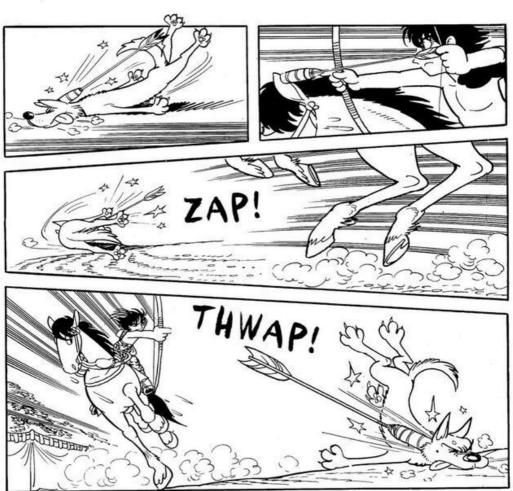


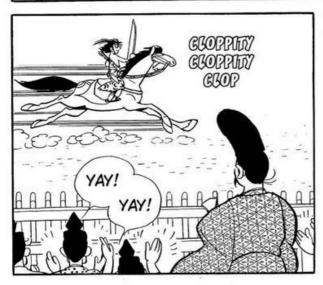














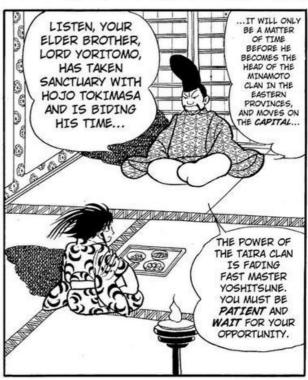




I CAN'T WAIT
TO GATHER
REAL
SOLDIERS
ABOUT ME
AND START
KILLING
SOME TAIRA









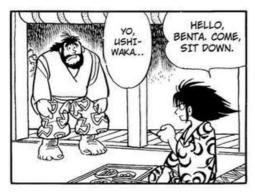


















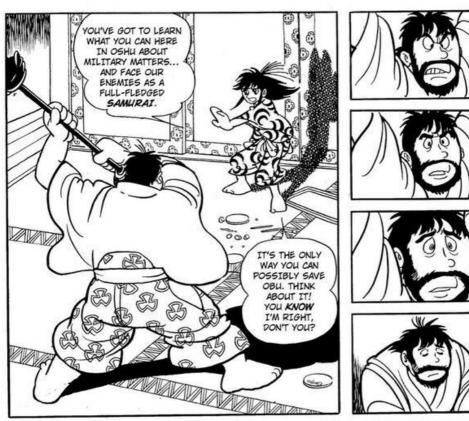








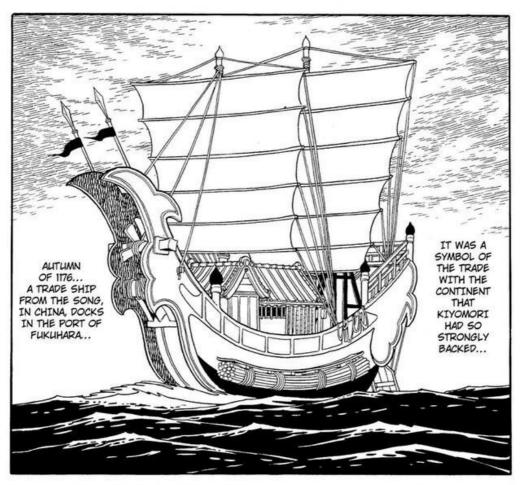




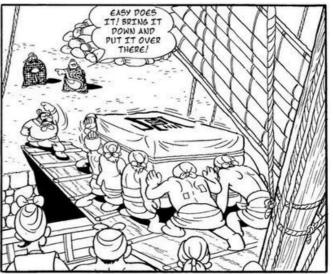






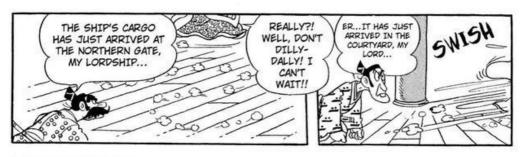


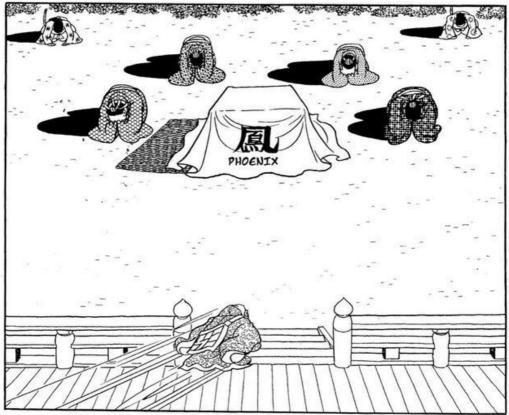


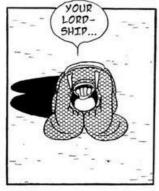


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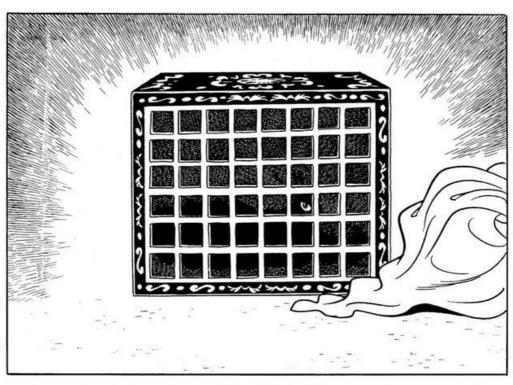


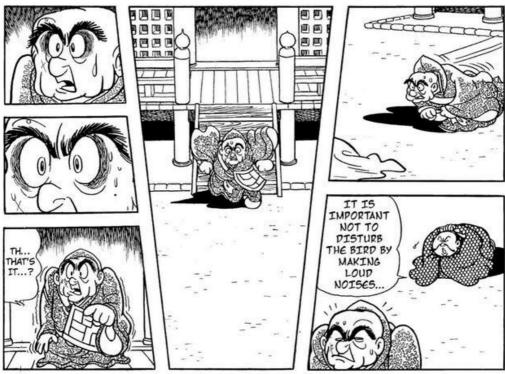










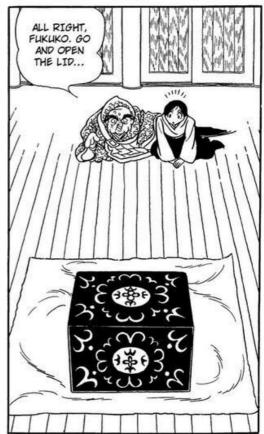














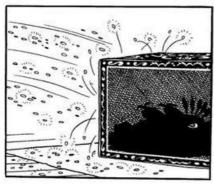
















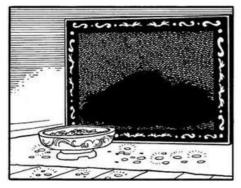




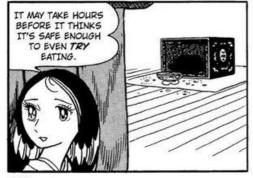


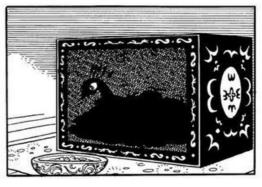


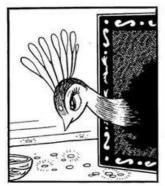


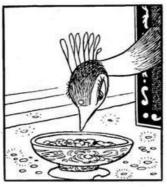






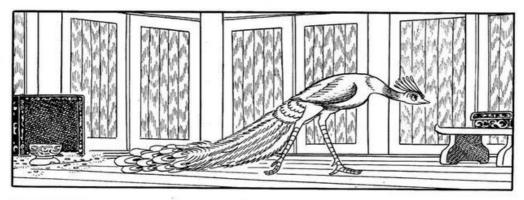




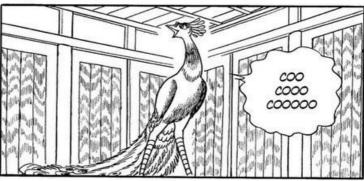


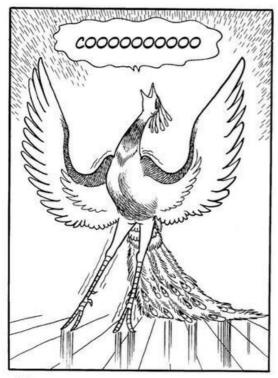




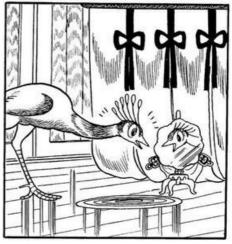


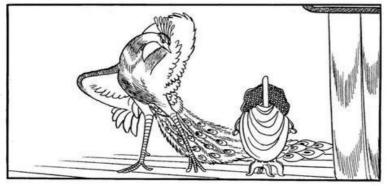




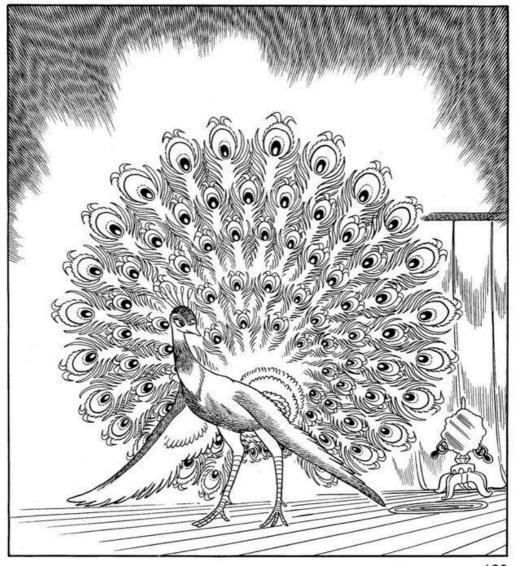


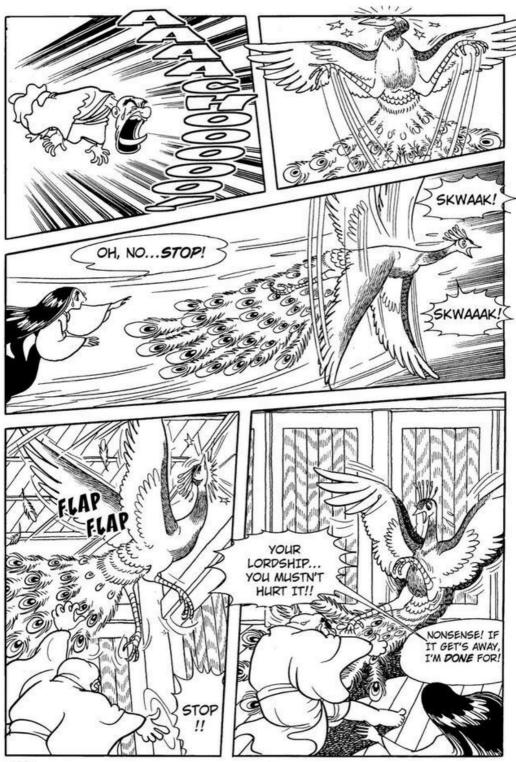






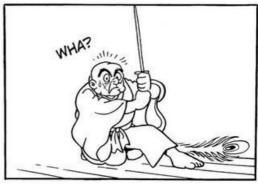






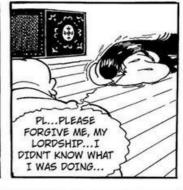








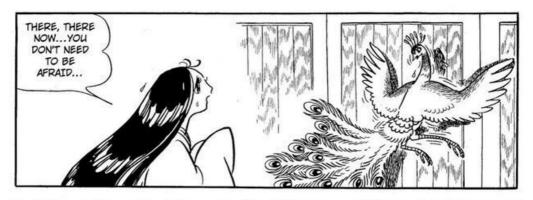




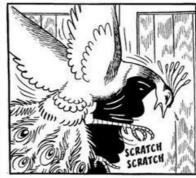




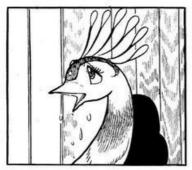
















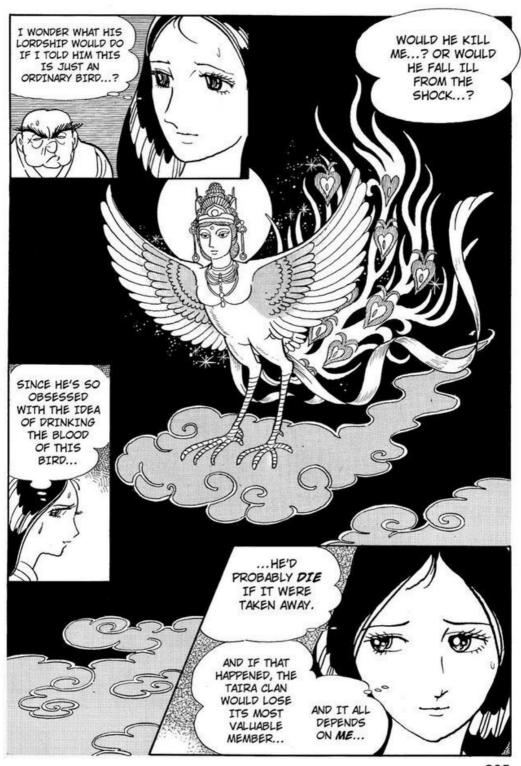
















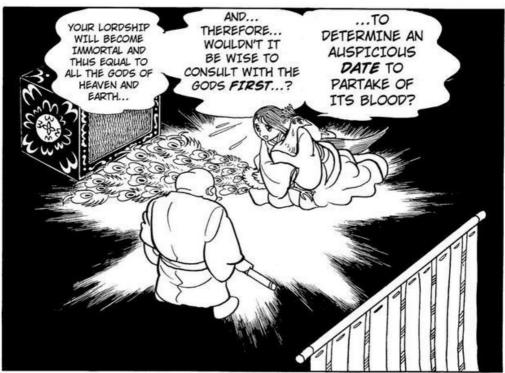




















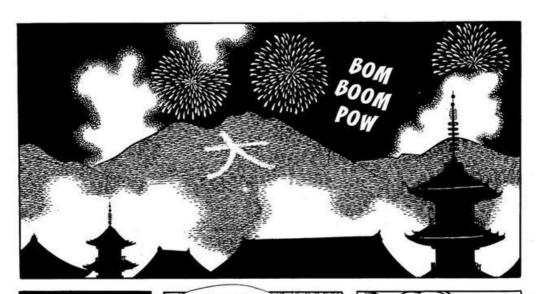




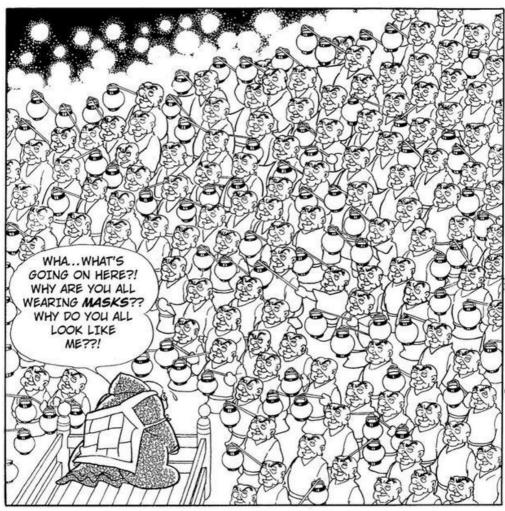






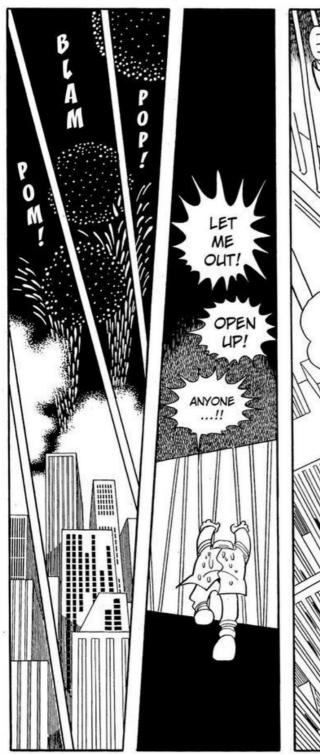




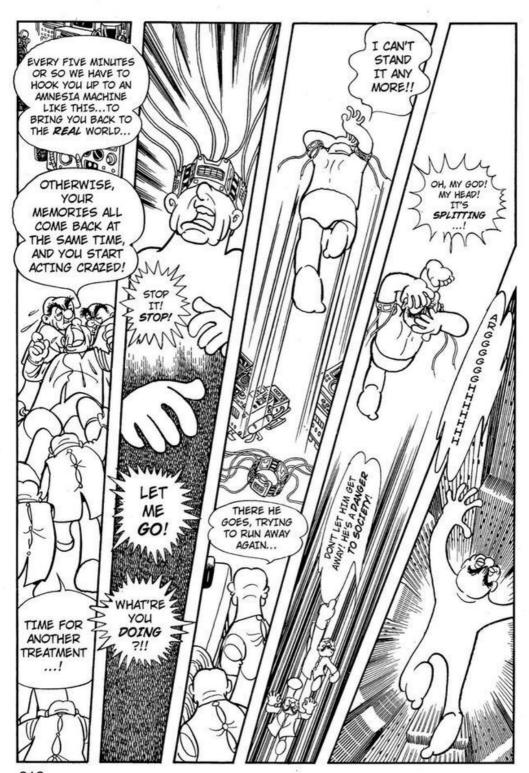


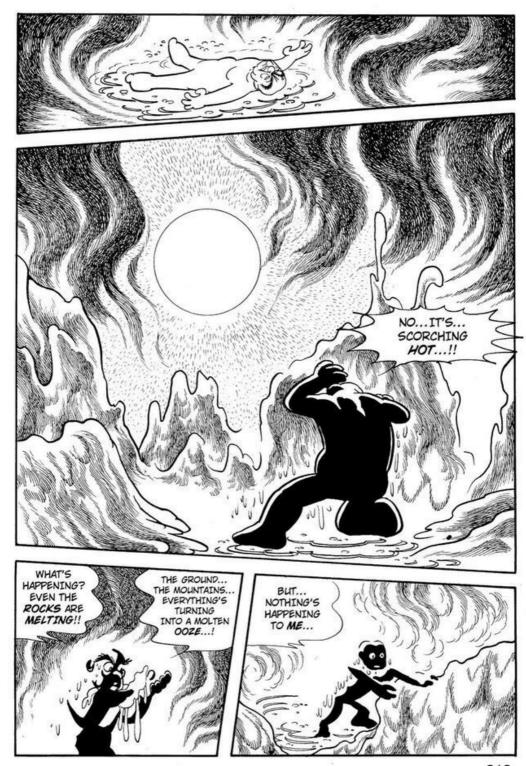






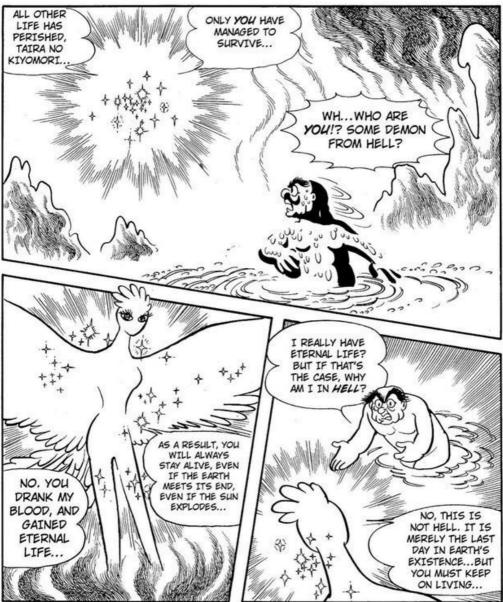










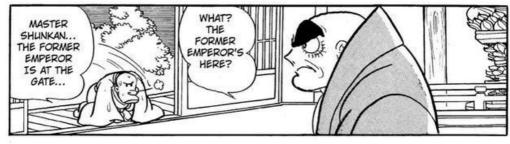








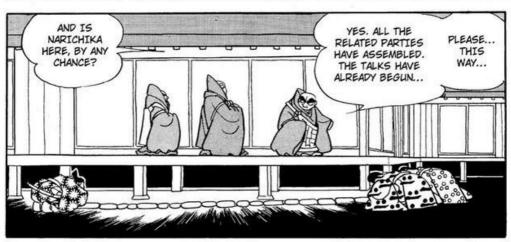








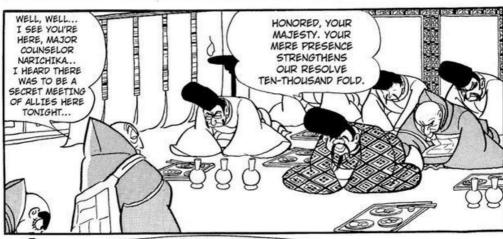


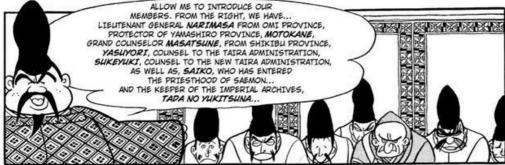


NESS.





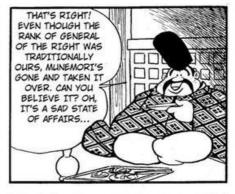




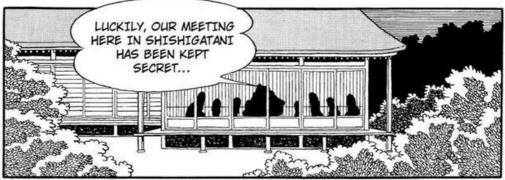












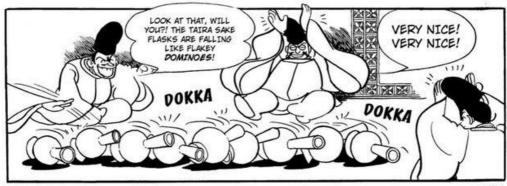
















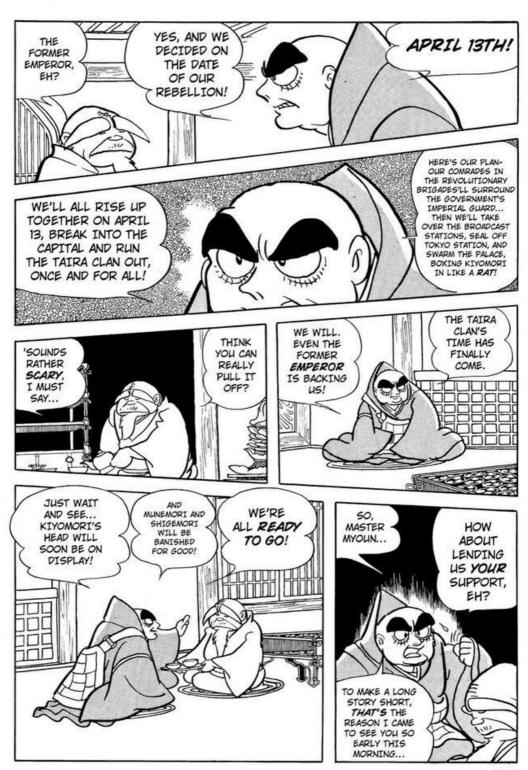






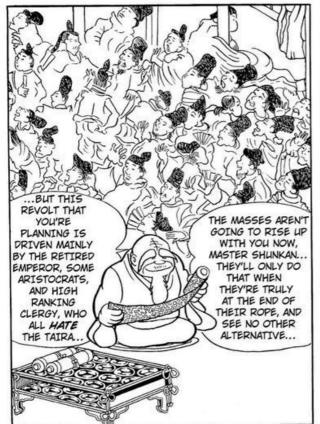


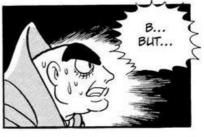






*REFERS TO THE MONKS, SOLDIER MONKS, ATTACHED SAMURAI, AS WELL AS THE SERVANTS AND OFFICIALS FROM SUCH TEMPLES AS ENRYAKU-JI, KOFUKU-JI, AND MII-DERA, ALL OF WHICH WERE MAJOR INSTITUTIONS IN THE HEIAN PERIOD.

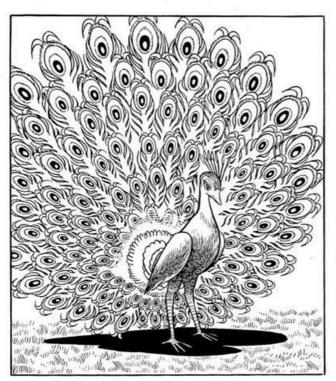














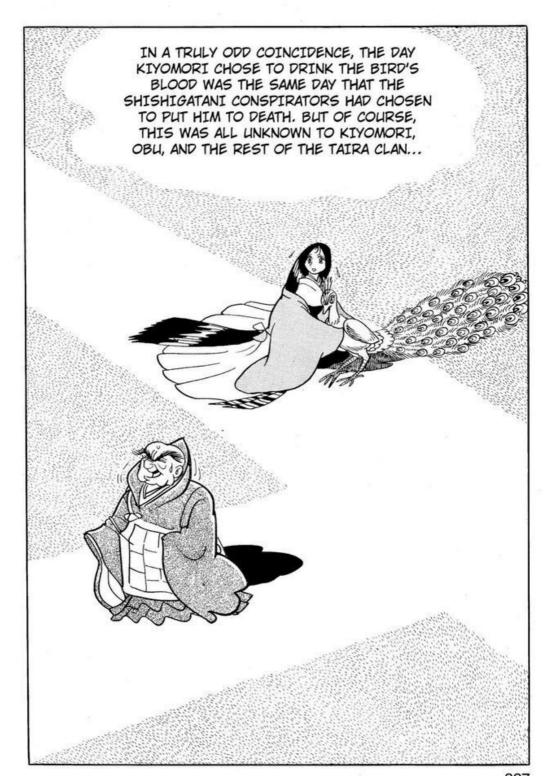


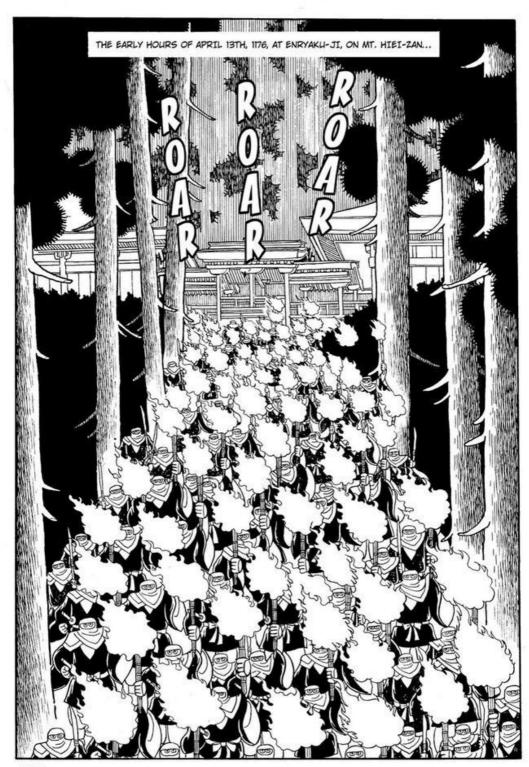


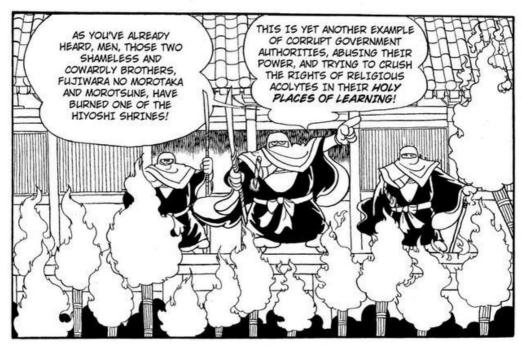




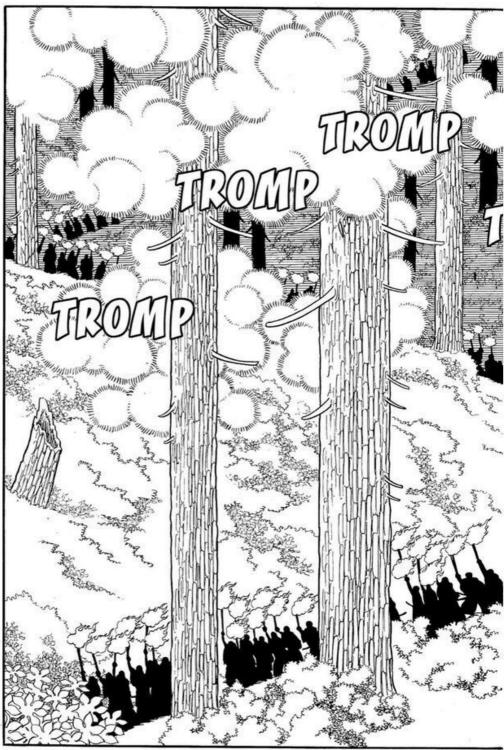


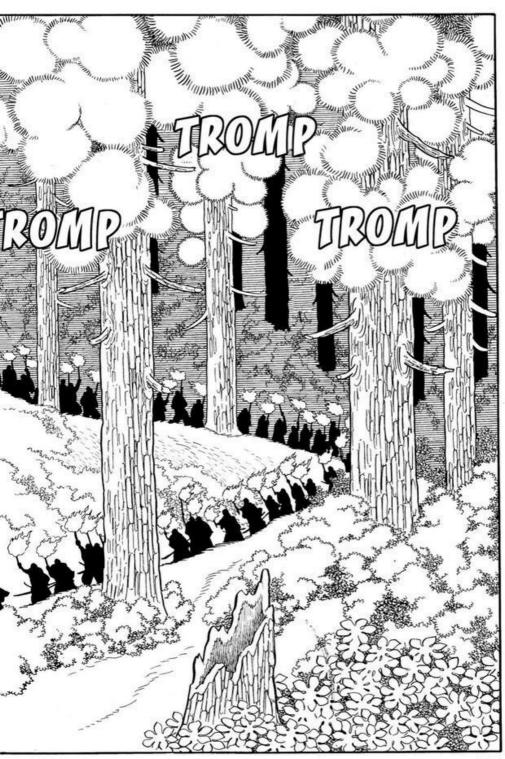


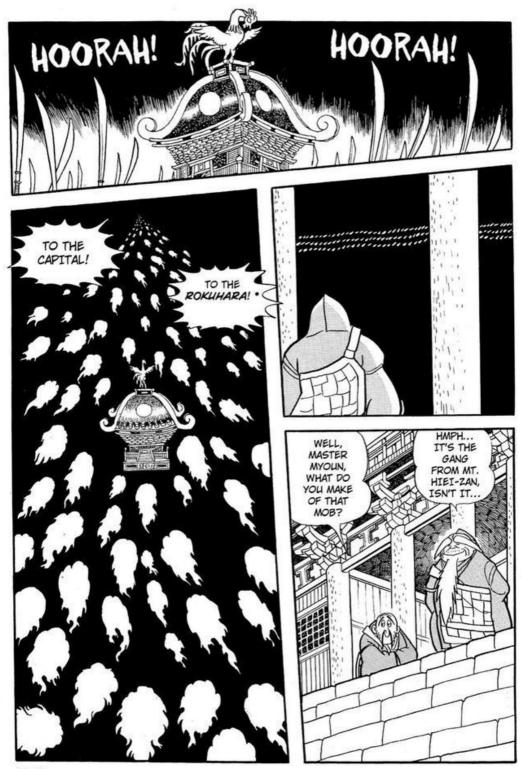


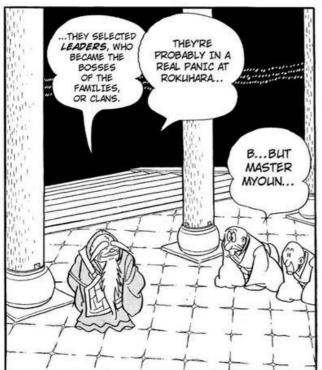










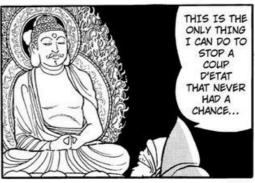


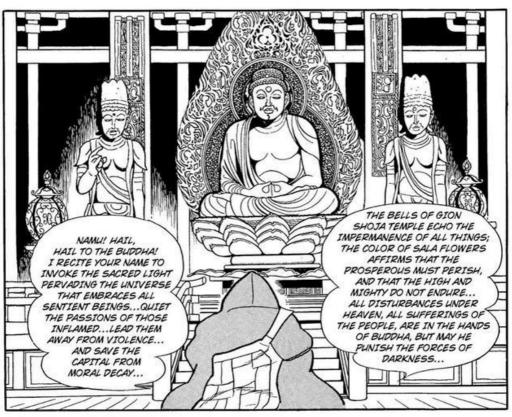


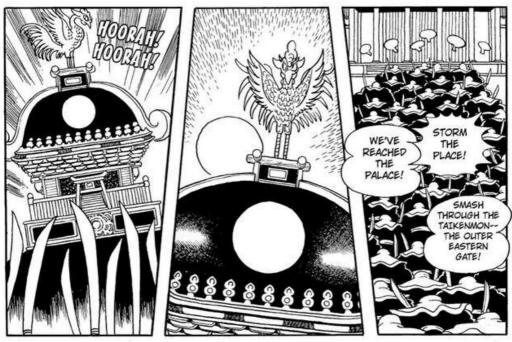


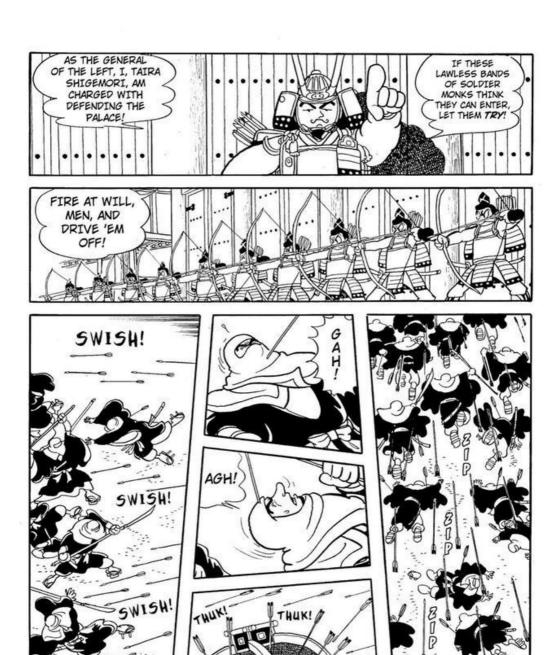


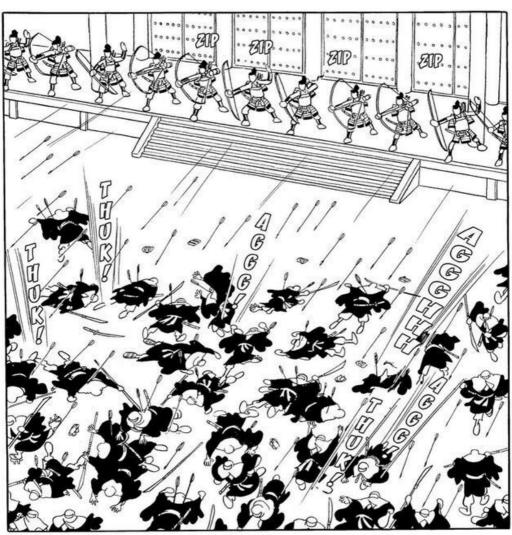


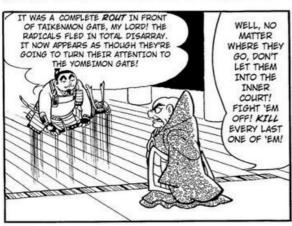




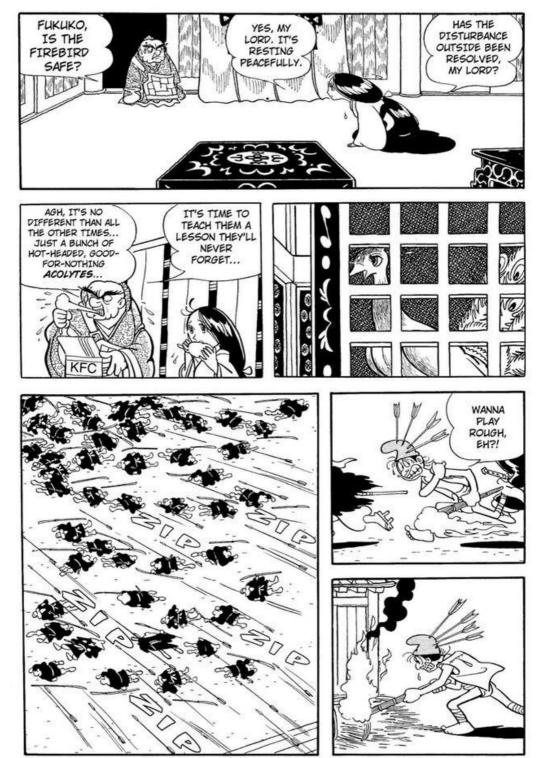




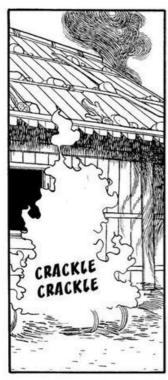








*IN ANCIENT TIMES, RESIDENTS OF THE TEMPLES INCLUDED NOT ONLY MONKS AND SCHOLARS, BUT ALSO A NUMBER OF OUTCASTS OF SOCIETY...THIEVES, ROBBERS AND THE LIKE. FOR THEM, PARTICIPATING IN THE MONKS' REBELLIONS WAS OFTEN LITTLE MORE THAN A CONVENIENT EXCUSE TO COMMIT ACTS OF LOOTING AND ARSON.













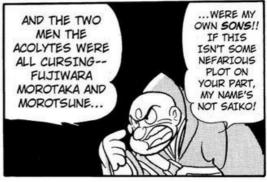






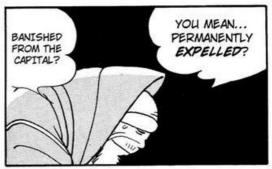


















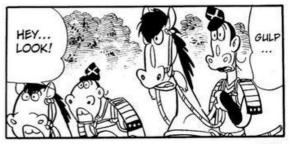


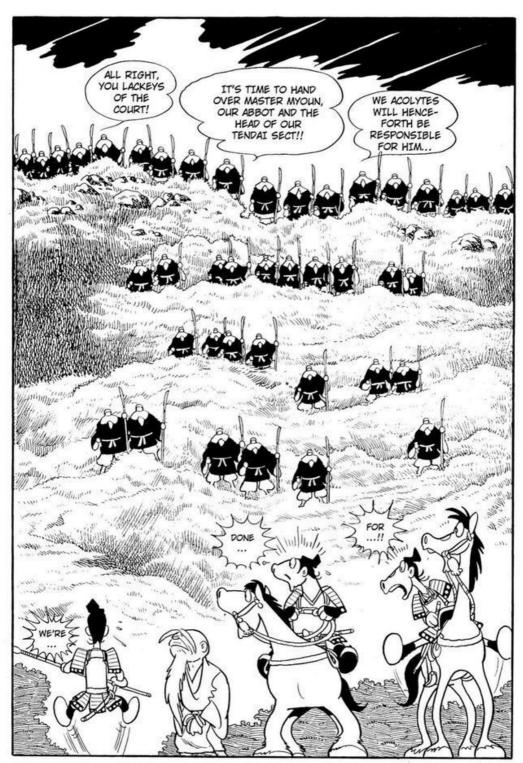


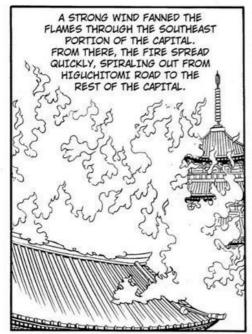


BUT CONSIDERING WHAT HE COULD HAVE BEEN CHARGED WITH, HE'S PROBABLY LUCKY TO GET OFF WITH BANISHMENT...IT COULD HAVE BEEN DEATH BY DROWNING OR BURNING AT THE STAKE...

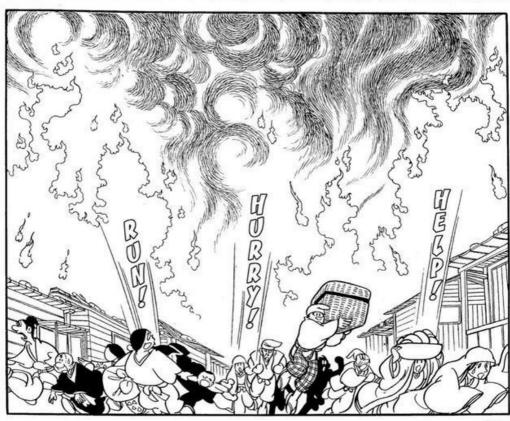










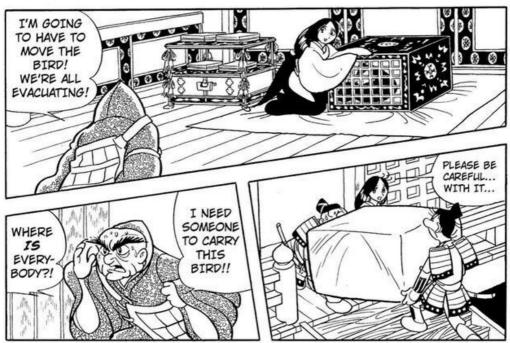


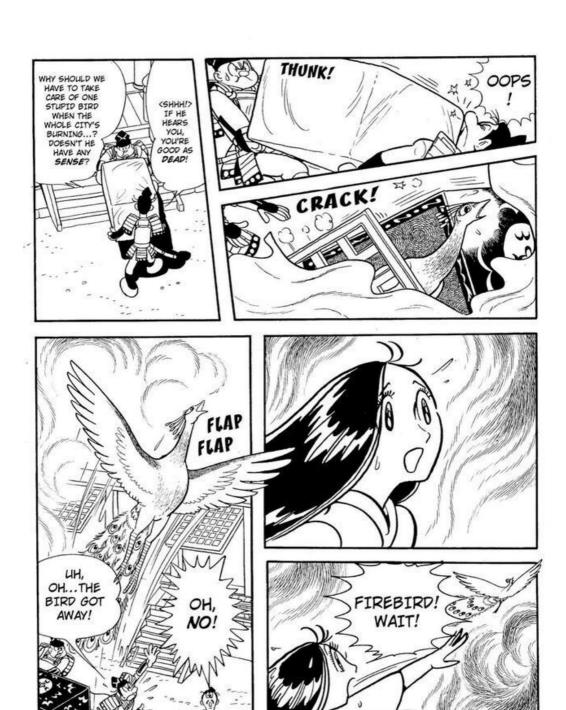




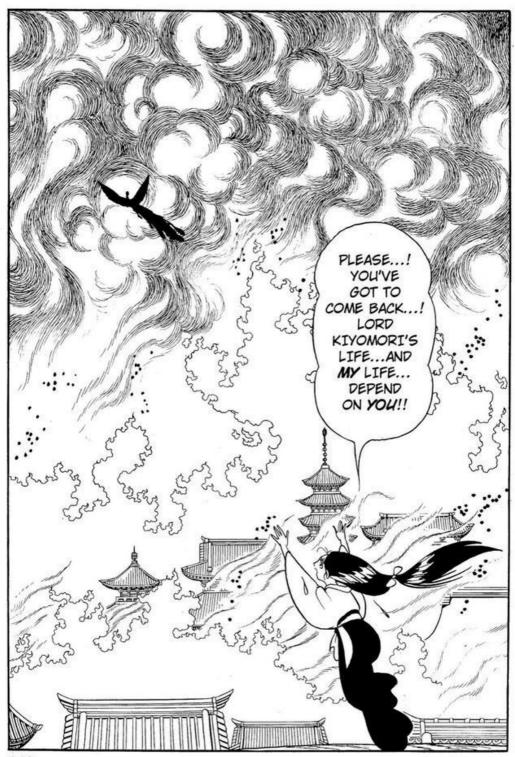








STOP! COME BACK!!



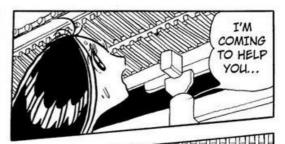


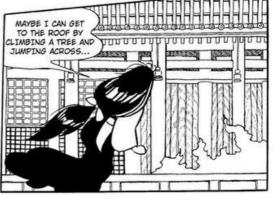


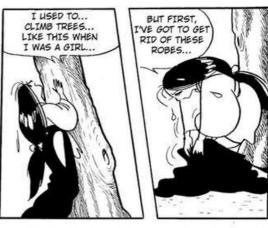


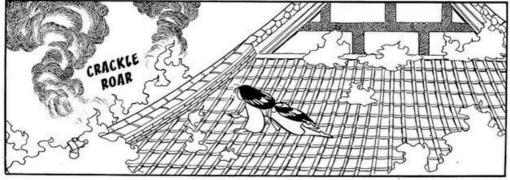


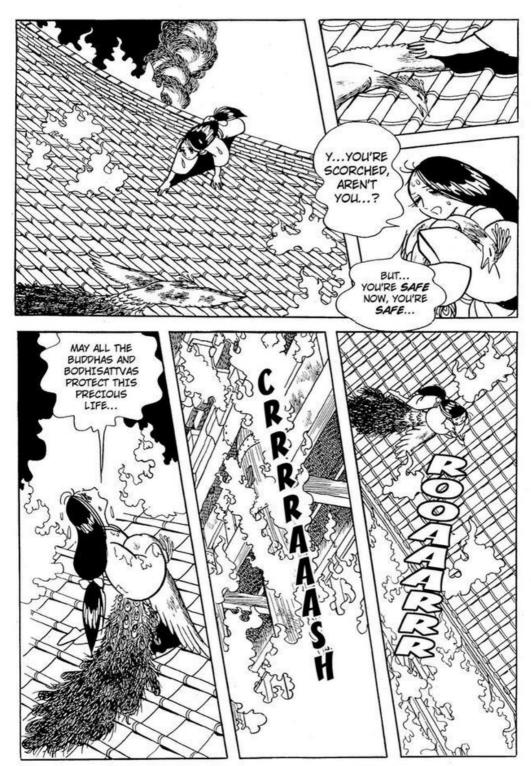






















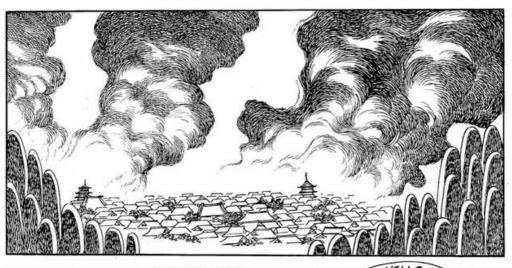




















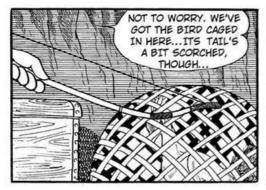






















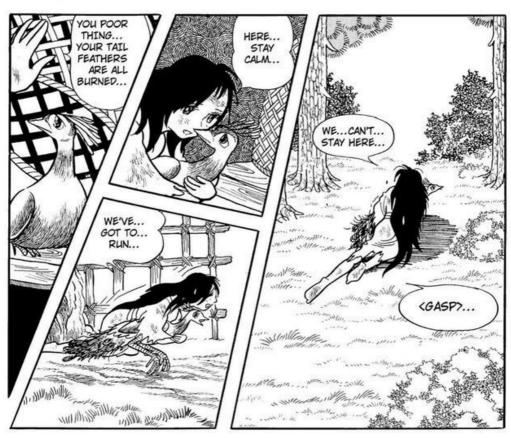










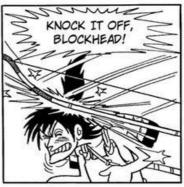














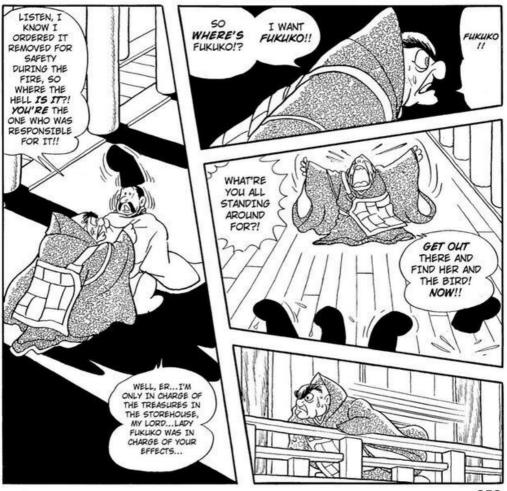


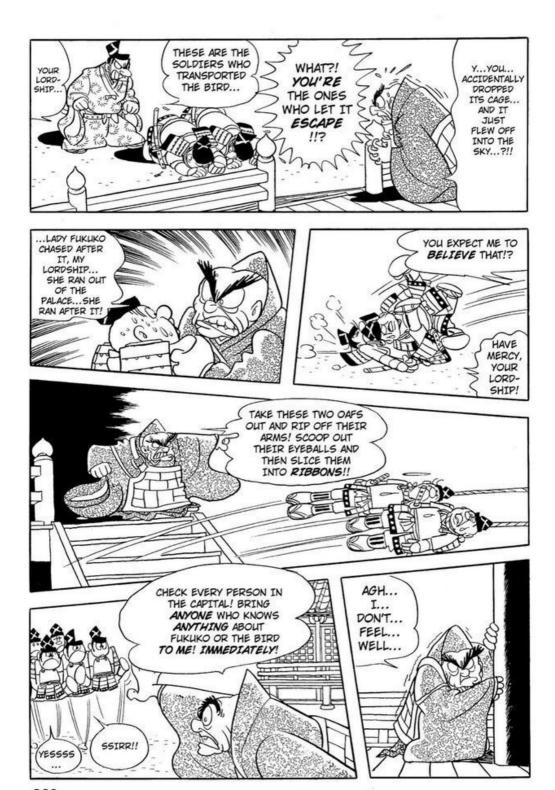






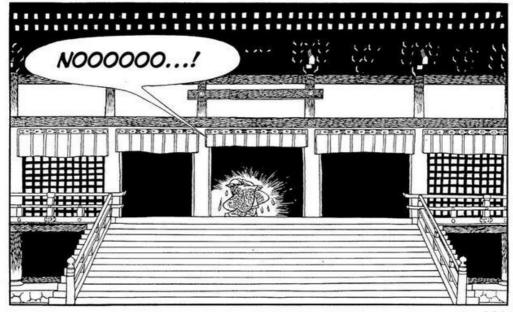












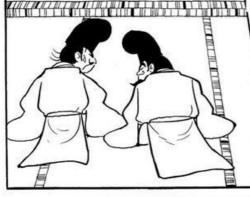














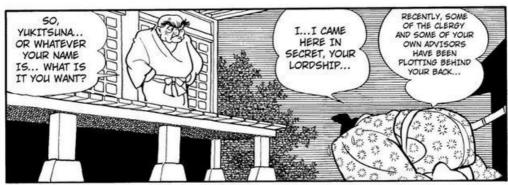






















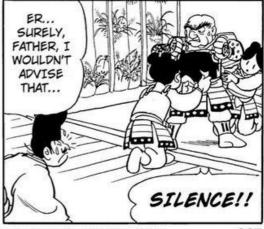


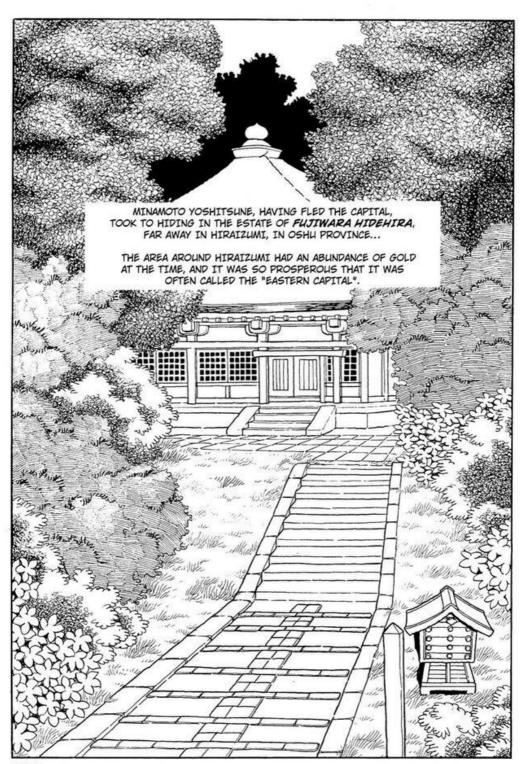


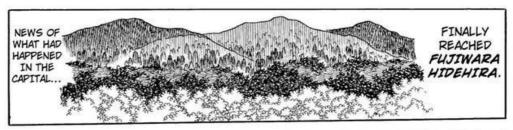


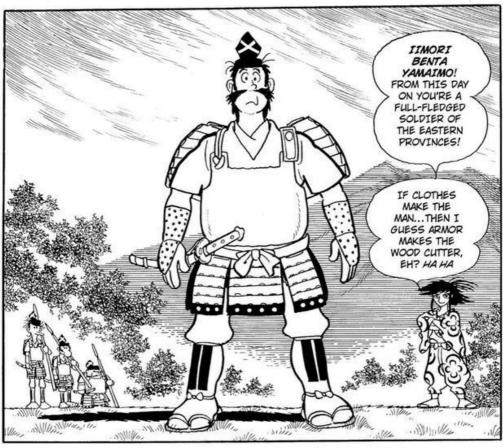








































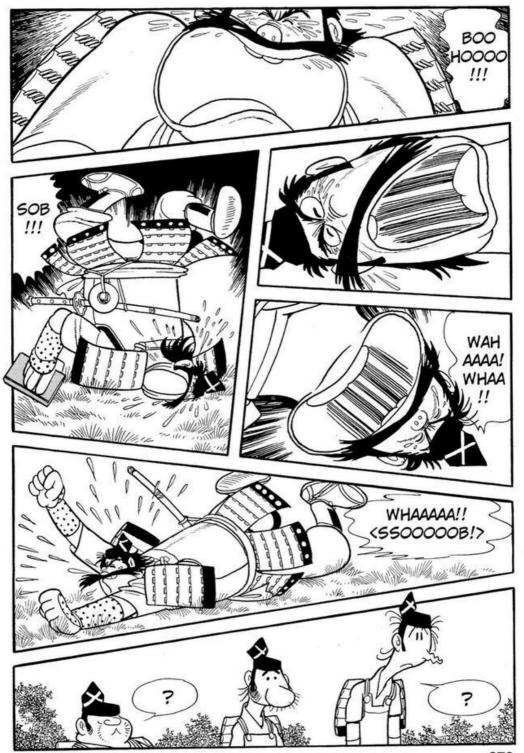






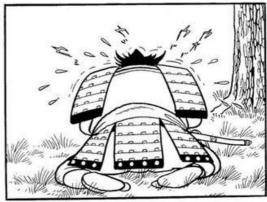
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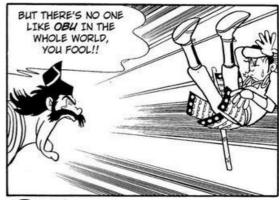


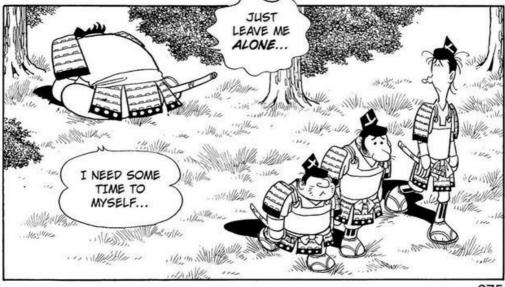
















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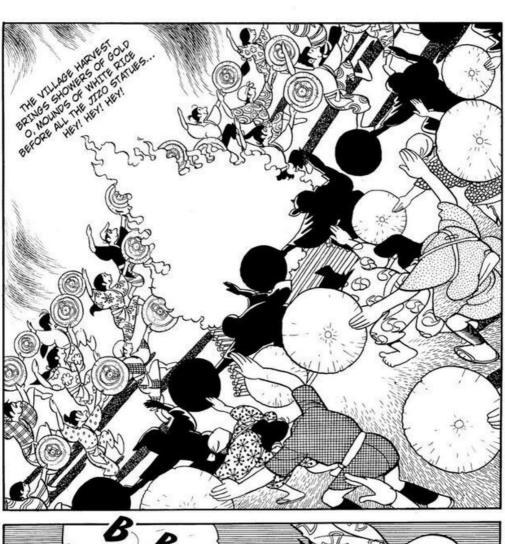










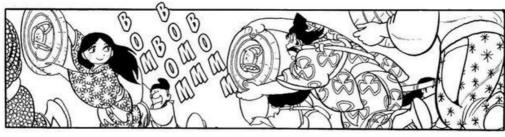










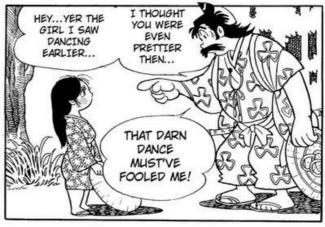
















































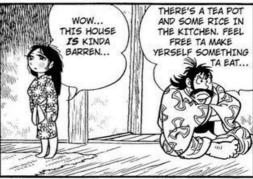




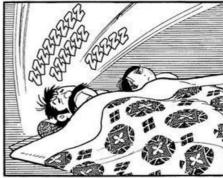












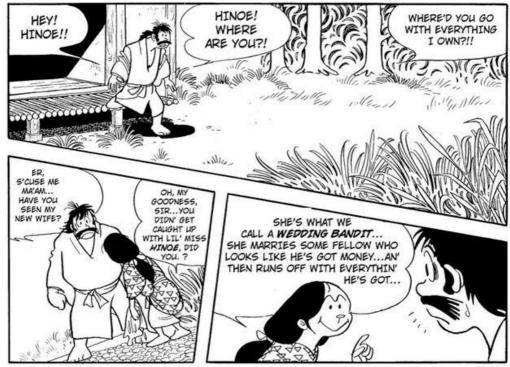


""HI-NO-E" IS ONE OF THE TEN STEM SIGNS IN THE CHINESE ZODIAC CALENDAR, AND "HI-NO-E-UMA" IS THE YEAR OF THE "FIRE HORSE." IT IS WIDELY BELIEVED THAT DISASTERS OFTEN HAPPEN IN THIS YEAR, AND THAT WOMEN BORN IN THIS YEAR MAY WIND UP MURDERING THEIR HUSBANDS.















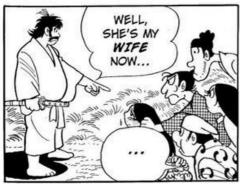


















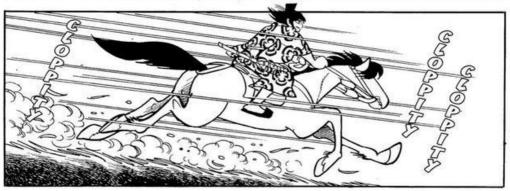


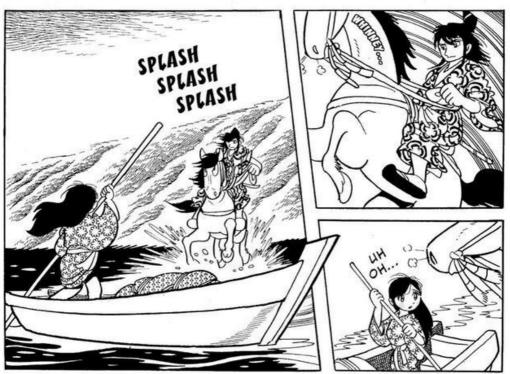


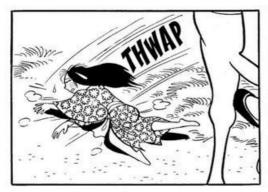














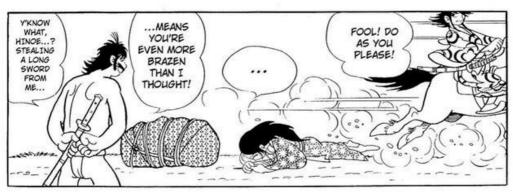
















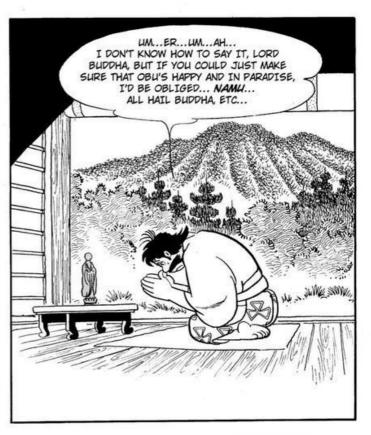










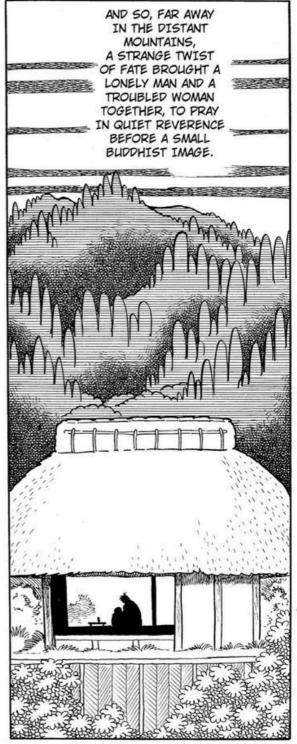


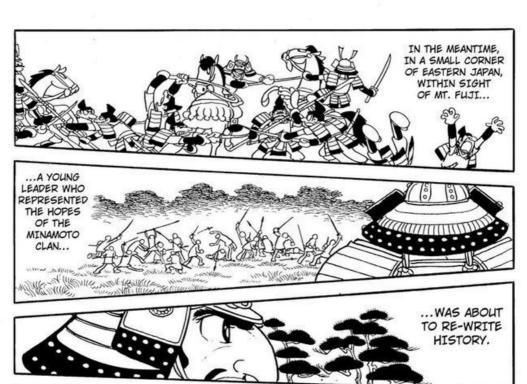


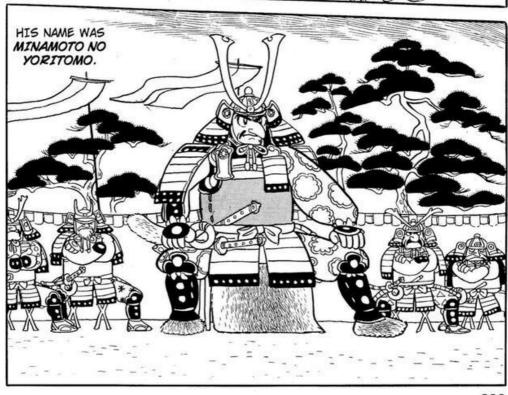
































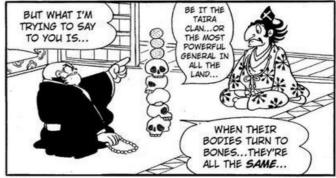


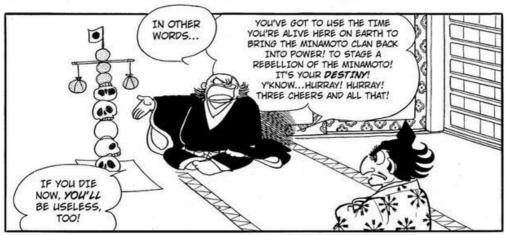






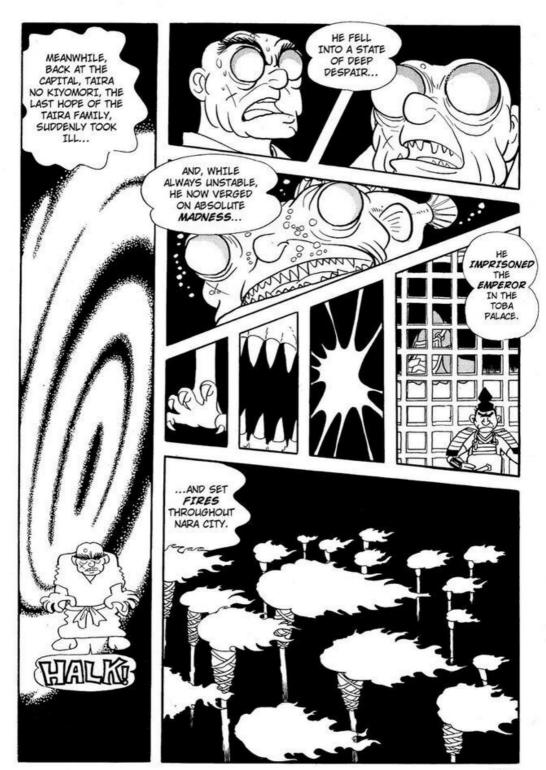




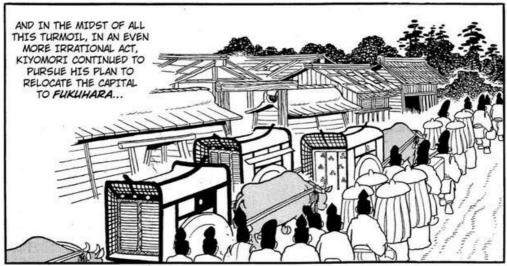


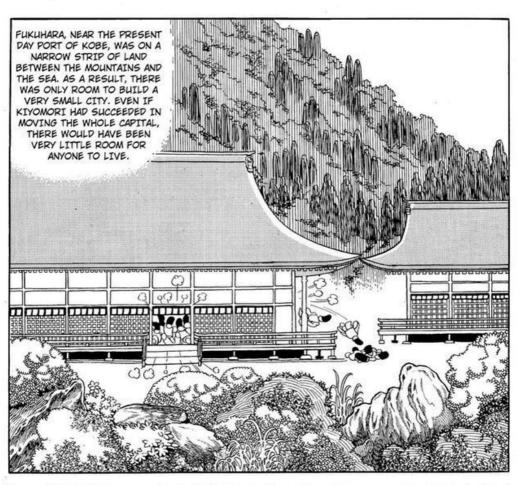


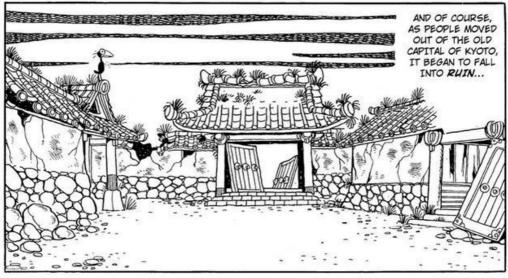


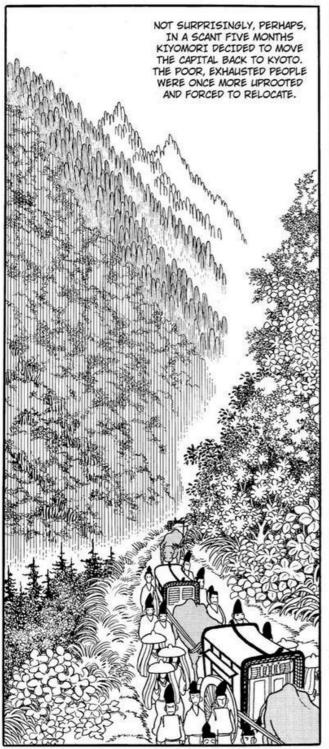








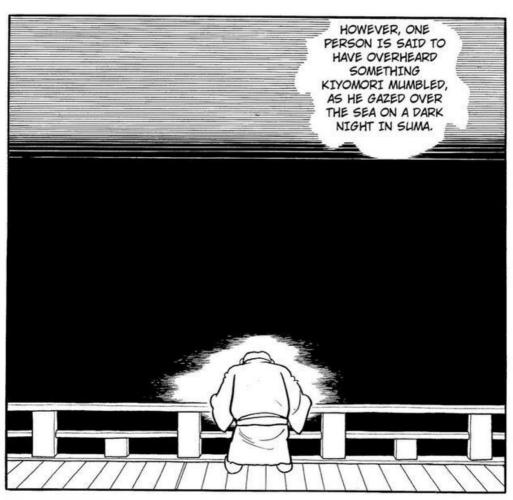






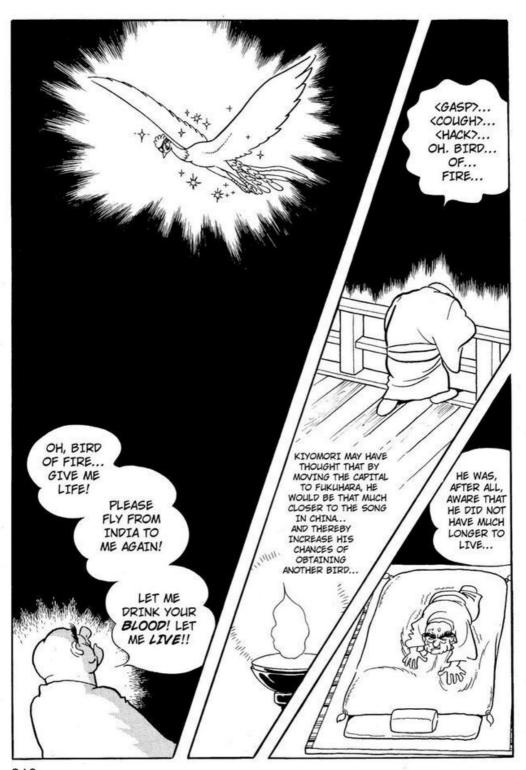










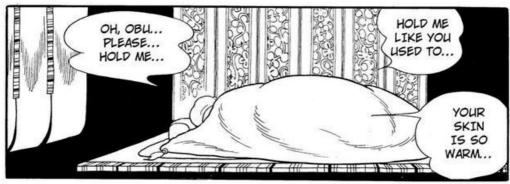






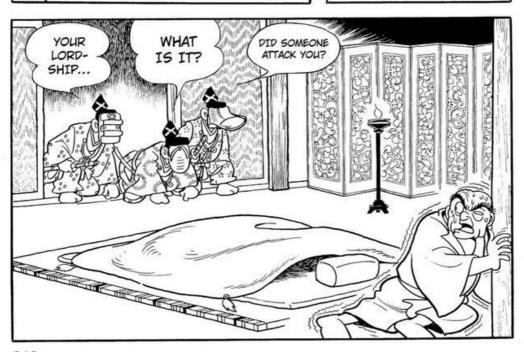




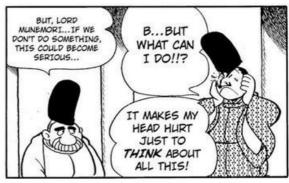






















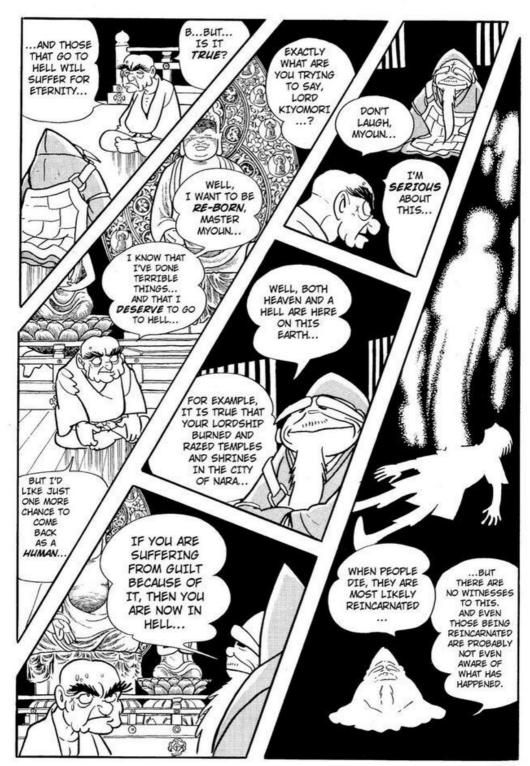






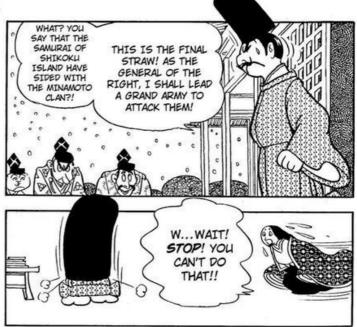








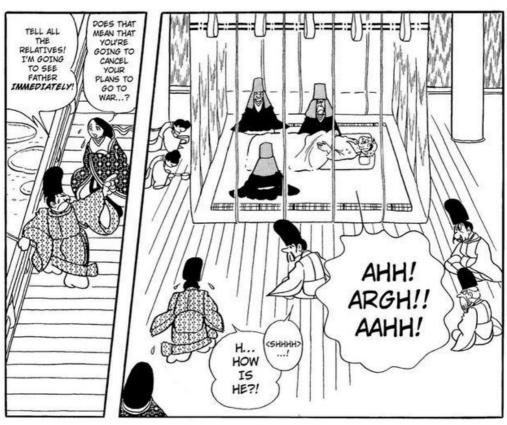








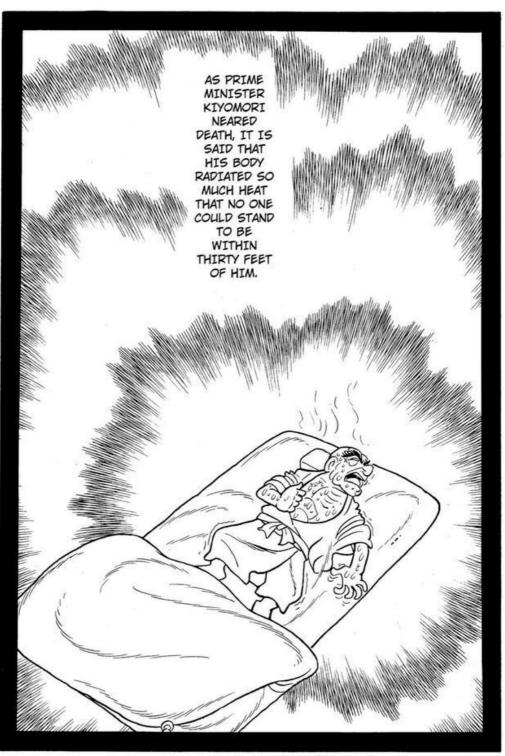




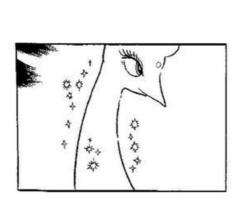








TO BE CONTINUED IN PHOENIX VOLUME 8



ABOUT THIS EDITION OF PHOENIX: CIVIL WAR: PART 1

The 12 self-contained yet interlinked stories that compose *Phoenix* (*Hi no tori* in Japanese, literally "Firebird") is considered by many to be the summit of Osamu Tezuka's artistic achievement. Tezuka himself referred to *Phoenix* as his "life work." Painstakingly composed over a span of decades (initial versions appeared as early as 1954), serialized in a number of venues, and left incomplete with Tezuka's death in 1989, *Phoenix* represents Tezuka's ambitious attempt to push all he knew about the comics medium to address fundamental questions about existence.

All 12 stories in *Phoenix* are linked by the presence of the mythical bird, an immortal guardian of the universal lifeforce. Read in order, the separate stories jump across time, alternating between a distant future and a distant past, converging on the present, with characters from one story being reincarnated in another. The existing twelve stories, totaling over three thousand pages of work, are subtitled "Dawn," "Future," "Yamato," "Space," "Karma," "Resurrection," "Robe of Feathers," "Nostalgia," "Civil War," "Life," "Strange Beings," and "Sun."

This edition, Phoenix: Civil War: Part 1, is an English translation of the eighth of the 12 Phoenix stories. A 27-page excerpt from Dadakai's translation of "Karma," which was printed in Frederik L. Schodt's Manga! Manga! The World of Japanese Comics. "Phoenix: Civil War: Part 1" was first serialized in 1978-80 in Manga Shonen Magazine.

A Journey through Time and Space: An Overview of the Complete *Phoenix* Saga

The complete Phoenix saga is a story about mankind that features a historical-narrative structure unlike anything that has come before it. The first volume depicts the dawn of civilization. The second volume jumps to the far future. The setting for the third story shifts back to early history, and so on, back and forth, from past to future; the amplitude decreases as past and future converge to meet in the present.

Dawn (1967) 240-270 A.D.

The era of Queen Himiko of the Yamatai Koku. The work quotes from the accounts of the Gishiwajinden. Also accounts from the legend of Jinmu Tousei





The scene in the Amano lwato myth where Himiko

compares herself to Amaterasu-Oumikami and a solar eclipse occurs.

Yamato (1968-69) 320-350 A.D.

Based on the legend of Yamatotakeru-no-mikoto. The dates above were inferred from the account of Old Man Takeru, and from information in Dawn.



Disguised as a woman, Prince Yamato Oguna approaches the Chieftain of the Kumaso and stabs him. As told in the Kiki myth, the prince gets the name "Takeru" from his opponent right before he dies.

Karma (Hou-ou) (1969-70)720-752 A.D.

The complicated drama of the spirit of two Buddhist sculptors. Set in the Nara Period (710-794) during the national enterprise of the construction of the Great Buddha. Here, the Hou-ou (a Chinese myth) is the Phoenix



Akanemaru, who has been ordered by the authorities to be in charge of the construction and design of the Great Buddha, is shocked when the statue sheds tears. The workers become frightened, and the bizarre phenomenon halts construction.



Robe of Feathers (1971) 937-941 A.D.

A sci-fi version of the Hagoromo Legend of Miho no Matsubara in Enshu (modern day



Shizuoka). Set during Taira no Masakado's rebellion which occurred during the Heian Period (898-1185).

The spirit of a woman swimming in the ocean is captured by the beauty of the white sand and green pine.



Civil War (1978-80) 1172-1189 A.D.

The time of the Genpei Kassen (War between the Taira and the Genji) after the fall of the Heishi (Taira Clan), Using the Heike Monogatari and Gikeiki as a backdrop, this story depicts "combat" as the fate of living things.



Kiso Yoshinaka defeats the Heishi and takes control of the capital. He cuts down the famous monk Myoun. He came to the capital because he is after the Phoenix.

The Sengoku Period (1482-1558). Sakonnosuke, the heir of General Yagi lemasa, cuts down the nun, Yaobikuni, who seems to be 800 years old. But she doesn't realize the true relationship between herself and the nun.

Strange Beings (1981)1468-1498 A.D.



The banner bearer is saying that "now" is the beginning of the Sengoku Wars and they are in the middle of the Ounin Rebellion. In other words, they are in a time before Sakonnosuke was born!



Sun (1986-88) 663-672 A.D.

The story begins after the defeat of the Japan-Kudara alliance at Hakusukinoe and Japan's withdrawal from the Korean peninsula, and ends with the struggle for the imperial throne during the Jinshin Rebellion.



called Otomo no Miko, is the cousin of Takachi no Miko, who is the son of Oama no Miko

Future (1967-68) 3404 A.D.-infinity

The end of the future. Mankind is in decline and has become very conservative. The earth is run down and faces devastation. Eventually a nuclear war breaks out causing the end of everything.

The Yamato Central Main Building Megalopolis. Yamato is one of the five remaining underground cities of mankind.



Universe (1969) 2577 A.D.

In Orion, a sub-light speed rocket heading towards Earth crashes into a meteorite. The ship becomes unable to fly and four people manage to escape, including Saruta and



Each of the passengers escapes in an individual escape pod. However, the pods only have enough food for half a year and enough air for a year and a half. Possibilities of survival are

Resurrection (1970-71)2482-3344 A.D.

In the year 3344, Prof. Saruta lands on the moon. He meets and acquires Robita in his final form. Spanning 860 years, the end of this episode goes beyond Universe and close to the beginning of Future.

Robita and this rocket also make appearances in Future, where Robita stops Rock and then gets shot by him.



Nostalgia (1976-78) Indeterminate (approx. 25th century)

A Japanese woman named Romy establishes a civilization and history for the formerly uninhabited planet, Eden-17. Her husband dies an unnatural death, but the life she carries inside her...



The spaceship is headed for Eden-17. The shiny object in the foreground is its sun. The planet is surrounded by a revolving ring of space dust held there by gravity.



Human clones are being created, all for high ratings and a publickilling TV game show called Clone Man Hunt.

4

Animal clones were created for food. Human clones are created for a TV show-the cloning company president speaks as a sponsor. A terrifying plan for a TV show!



Sun (1986-88) 2008 A.D.

The "Light Tribe" acquires the Phoenix in space. However, they turn it into an icon and come to control society through religion. Nonbelievers are called "shadows" and are chased out to live underground.

The head temple of the "Light Tribe." A young shadow boy named Suguru endeavors to climb the great tower and steal the Phoenix.







AFTERWORD

By Takayuki Matsutani

"Tezuka-sensei came to Earth from a distant universe, and when his mission here was accomplished, he returned to outer space..." This notion was expressed several times in the tremendous flood of condolences given by intellectuals, artists, and others active in the fields of manga, film, music, and publishing when Osamu Tezuka passed away thirteen years ago. At the time, my grief over his death was so fresh I dismissed the idea as mere science-fiction fancy. Later, however, as I began sorting through Osamu Tezuka's legacy, I truly came to believe "Tezuka was a space alien"—it was the only adequate way of explaining his extraordinary artistry.

Look at Phoenix. I won't go into an analysis of the story; rather, I will just point out that it is one of many manga series he created, that during his career of forty-odd years, Tezuka drew 150,000 pages like those you see here. Simple arithmetic shows this comes out to ten pages a day-without a single day off! That's not all: Tezuka also produced over sixty animation titles (and Astro Boy, for instance, a TV series with two hundred episodes, is counted here as just one title!). Add to this over thirty books of prose, frequent television and radio appearances, lectures, interviews, and travels, not to mention stints as producer or director at various expos and other events...It seems impossible that one person could have done it all, yet Tezuka did. Moreover, he did it all himself, virtually without any help. Then consider the breadth of subjects and genres he tackled: historical works, contemporary issues, science fiction, politics, culture, education, character-based drama, epics, short stories, picture books for toddlers, mysteries, psychodramas, fantasy, nonsense, satire, and stories for boys, girls, young adults, and mature readers...in other words, everything under the sun.

It is extremely unfortunate that Tezuka did not live to see the 21st century, where so many of his stories are set. In 2001, Japan entered an unprecedented economic recession, while the U.S. was assaulted on September 11 by terrorist attacks that far surpassed our wildest imaginings. These attacks then triggered the retaliatory war in Afghanistan, while in the Middle East the Israeli-Palestinian conflict escalated to new heights of violence. The 21st century has gotten off to a horrific start, and now in 2002, the countdown to Armageddon seems only to have accelerated. As globalization moves forward, the world is getting smaller and smaller. If Tezuka were alive today, how would he feel about all this? What kind of message would he send out to children through his works? Sadly, this is something we cannot know.

Although this Future takes place far beyond our time, in the third millennium A.D., Tezuka set Astro Boy's birthday in the opening years of the 21st century-April 7, 2003, to be exact-only fifty years ahead of the time Astro Boy began serialization in 1952. Just seven years after the devastation of World War II, when Japan was still a poor, scrabbling country, Tezuka imagined high-rises and underground cities, expressways snaking between skyscrapers. TV phones, trips to the moon, masses of industrial robots, and even a revolt by robots. Many of these things now actually exist in today's world, lending proof to Tezuka's astounding visionary powers. But even more extraordinary to my mind is the fact that, at a time when Japanese cities were still in ruins, when the Japanese people were living day-to-day and hand-to-mouth, and as such put economic recovery above all else, Tezukain such works as Jungle Taitei (which began serialization in 1950) and Astro Boy-was addressing environmental issues, calling for coexistence between human beings and other animals, and reminding us to take care of our precious planet Earth. These themes, which also dominate the Phoenix series, are the most pressing and relevant issues facing humanity today. That Tezuka's imagination could reach so far amidst the reality of 1950s Japan is the mark of genius.

Tezuka continued working up to three weeks before his death. As his strength waned, and he became too weak even to sit up in bed, he would still struggle with all his might to rise.

"I'm begging you, let me work!" were his final words. His wife desperately tried to calm him down, but Tezuka had always been a workaholic, a man who worked without rest. What made Tezuka so compulsively creative, so urgently obsessive about his work?

Tezuka experienced World War II as a teenager. He spoke of having seen entire neighborhoods turned into a sea of flames by bombs and charred corpses lying on the streets afterwards. He remembered the deeply comforting sight of lights shining brightly in people's homes the night of August 15, 1945—the first night of peace. The war was finally over, the blackouts a thing of the past, and he savored the return of peace with profound gratitude. But at the same time, he swore to himself never to forget the tragic consequences of war, and to pass on his own experiences of war to the children of the future.

The next year, 1946, Tezuka was studying medicine at Osaka University and also made his debut as a professional manga artist. Although he did brilliant manga work and met with success, Tezuka finished his studies as well and obtained a physician's license. Medicine was, then as now, a highly respected and economically stable profession. In contrast, children's manga were dismissed as cheap entertainment; moreover, only a handful of people could make a living from drawing them. Even so, and in spite of the social conditions of the time, Tezuka chose manga over medicine.

Of course he loved drawing manga, probably loved it more than anything else. But I believe he was driven by something more than that: he chose manga because he felt it was his mission to spread the message of peace and respect for life to the children of the future. And Tezuka probably knew, better than anyone else, that he had staked his future on an amazing medium. Today, computerenhanced Hollywood movies are taking the world by storm. With computer graphics, people can morph easily into different shapes and interact in the same frame with dinosaurs. Some say that manga and animation have lost their advantages and been surpassed. But for those of us who have read Tezuka's works, Hollywood has only now caught up, just barely, with the expressive capacity of manga. Over fifty years ago, Tezuka knew that manga-back then an art form still in its infancy-could express anything and everything the imagination could conjure, from the mundane to the utterly fantastic.

However, and this is probably the same all over the world, manga has always been viewed as inferior to other art forms, such as painting, prose, music, and theater.

Manga was denounced by adults, who claimed it had a bad influence on children. Tezuka battled against the censure of these adults all his life, and this fight for acceptance was another driving force in his passion for work.

Some years ago, Japanese newspapers reported an incident in which children were told to bring all their manga books to school so they could throw them into a big bonfire in the yard. Yes, recent book-burnings in Japan focused on manga. I don't claim that all manga are good. As with any other art form, there is good work and bad work. But Tezuka, conscious of the average adult's bias toward manga, worked indefatigably to change that bias. Most important, of course, he created high-quality manga, but he also appeared frequently on TV, wrote essays and articles for magazines and newspapers, and did everything else he could in his crusade to bring manga the recognition it deserved as a legitimate art form.

In the year Tezuka died, a national art museum held an Osamu Tezuka exhibition. No museum of that stature had ever mounted a manga-related exhibition before. The culture of manga has been supported by many talented artists, most of them inspired by Tezuka, and today, there are numerous manga works that far outstrip novels and films in popularity, scope, and ambition.

The day after Tezuka passed away, a major newspaper eulogized him in an editorial, "Why do Japanese love manga so much? Foreigners apparently find it very strange to see adults engrossed in weekly comic magazines on the train...One explanation for this is that, in their countries, they did not have Osamu Tezuka." Not only was it extremely unusual for a major newspaper, let alone in an editorial, to discuss manga or a manga artist, but this was praise of the highest sort. Yes, manga in Japan today have earned a secure place as a respectable art form.

Osamu Tezuka devoted his entire life to manga, and Phoenix is one of his representative works. I hope you enjoy it.

Takayuki Matsutani President, Tezuka Productions Translated from the Japanese by Akemi Wegmuller

PHOENIX AND ME

By Osamu Tezuka



The serialization of *Jungle Taitei* in *Shonen Jump* ended in 1954, and I was at a loss as to what to create next.

Then I saw Stravinsky's famous ballet, L'oiseau de Feu. Of course the ballet itself was excellent, but I was especially intrigued by the prima ballerina dancing as the spirit of the phoenix.

The ballet is based on an old Russian legend about a prince that has been captured by a demon. The spirit of the phoenix saves the prince by acting as a guide for his escape. I thought that this passionate, elegant, and mysterious bird would make a wonderful main character comparable to the likes of Leo from Jungle Taitei.

Actually, every country has a legend about a mysterious bird such as the phoenix. In these legends, the symbol of supernatural lifeforce takes form as a bird, such as the immortal bird called the Hou-ou from the legend of Hourai-san.

I wanted to utilize this phoenix to portray Japanese history in my own way. The theme would be about man's attachment to life and the complications that arise from greed. The phoenix would be the vehicle that would bring it all together.

As a new challenge, I wanted to start by creating the beginning and then the end of a long story. The story would then return to an ancient period right after the dawn of man. I would then continue to go back and forth, between past and future. In the end, I would set the story where past and future converge—the present. This story, set in the present, would tie all the previous stories together to form a long drama running from the dawn of man all the way to the distant future.

Each story would stand on its own and seem to have nothing to do with the other stories, but the final story would tie everything together—and for the first time, the reader would realize that the structure of the series is such that each story would be just one part of a much longer story. After all, man's history does not have clear divisions or breaks.

Each episode would portray life from various angles and set up different problems. Moreover, the style of each of the episodes would vary from one another, covering a range of genres: science-fiction, war story, mystery, comedy.

I don't know how many more years *Phoenix* will continue, but after it is completed, please go back and read through the whole series again. Otherwise, it will be difficult for me to respond to criticism.

Osamu Tezuka, December 1969

Translated from the Japanese by Andy Nakatani